

The
Realm of Fairy

Poem by
John Keats

Composed for
Chorus, Solo voices & Orchestra

by
John Knowles Paine.

Op. 36.

75¢ nett.

Boston: Arthur H. Schmidt 146 Tremont St.

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THE REALM OF FANCY.

Words by KEATS.

Composed by JOHN K. PAINE, Op. 36.

PIANO. *pp* *espressivo.* *Allegretto. (♩=80.)*

pp *(♩=88.)*

cresc. *(♩=100.)*

A *f* *Ped.* *

SOPRANO.

Ev - er let the Fan - cy roam, — Pleas - ure

CONTRALTO.

f TENOR.

Ev - er let the Fan - cy roam, — Pleas - ure

BASS.

Ped. * Ped. * Ped. *

dim. nev - er is at home: **B**

dim. nev - er is at home: *mf*

At a touch sweet pleasure melt-eth,

dim. *mf*

Ped. * Ped. * Ped. *

mf

Like to bubbles when rain pelt - eth; Then let wing'd Fan - cy wander

Let wing'd Fan-cy wan - der

Then let Fan - cy wan - der thro' the

Thro' the thought still spread be - yond her: O - pen wide — the

be - yond — her:

Thro' the thought still spread be - yond her: O - pen wide — the

thought still spread beyond her:

mind's cage door, She'll dart forth and cloud -

mind's cage door, She'll dart forth and cloud -

She'll dart forth, and cloud -

ward soar. O sweet Fan-cy! lether loose; Sum-mer's

ward soar.

ward soar.

Ped. *

mf

A. B. S. 1856. 18

joys are spoilt by use,

mf

And th'en-joy - ing of the Spring—

mf

p.

D

f

Autumn's red-lipp'd

f

Fades as does its blos - som - ing:—

Led.

*f **

fruit - age - too, Blushing thro' the mist and dew, the

Autumn's red-lipp'd fruit-age too, Blushing thro' the

Blushing thro' the mist

The first system of the musical score is in G major (one sharp). It consists of four staves. The top two staves are for the vocal part, with lyrics "fruit - age - too, Blushing thro' the mist and dew, the". The bottom two staves are for the piano accompaniment, with lyrics "Autumn's red-lipp'd fruit-age too, Blushing thro' the" and "Blushing thro' the mist". The piano part includes a forte (*f*) dynamic marking at the beginning.

mist and dew, Cloys with tast-ing, cloys with

mist and dew, Cloys with tast-ing, cloys with

and dew,

The second system of the musical score continues the composition. It also consists of four staves. The vocal parts have lyrics "mist and dew, Cloys with tast-ing, cloys with" and "mist and dew, Cloys with tast-ing, cloys with". The piano accompaniment has lyrics "and dew,". Dynamic markings include *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo) across the system. The piano part features a continuous eighth-note accompaniment in the left hand.

tast-ing: What do then? What do

tast-ing: What do then? What do

Ped.

E
Piu mosso. (♩=120.)

then? Sit thee by the in-gle, When the sear fag-got bla-zes bright,

then? Sit thee by the in-gle, When the sear fag-got bla-zes bright,

Piu mosso. (♩=120.)

*

dim. *p*

Spir - it of a win - ter's night; When the sound - less earth is

dim. *p*

Spir - it of a win - ter's night; When the sound - less earth is

cresc.

muf - fled, And the cak - ed snow is shuf - fled From the ploughboy's heavy

cresc.

muf - fled, And the cak - ed snow is shuf - fled From the ploughboy's heavy

cresc.

shoon; — When the Night — doth

f When the Night

shoon; — When the Night — doth

When the Night

f *Led.* *

Led. *

Led. *

meet the Noon — In a

ff *F* *pp*

meet the Noon —

ff *Led.* *

pp

*cresc. e stringendo.**cresc. e stringendo.**cresc. e stringendo.***G** *Piu Allegro. (♩=144.)**Piu Allegro. (♩=144.)*

there, and send a - broad, With a

there, and send a - broad, With a

Led. * Led. * Led. *

mind self - o - ver awed, With a

mind self - o - ver awed, With a

Led. *

With a mind self - o - - ver -

mind self - o - - - - ver - -

Led. * *Led.* *

- awed,

Fan - cy,

- awed, Fan - cy, high -

Fan - cy, Fan - - - cy,

Led. * *Led.* *

ff

Fan - cy, high - com mis - sion'd: Send her! She has

high com mis - sion'd: *ff*

high com mis - sion'd: Send her! She has

ritard. a tempo.

vas - sals to at - tend her:

ritard. a tempo.

vas - sals to at - tend her:

a tempo.

ritard.

L.H.

Piano accompaniment for the first system. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic foundation with chords and single notes. A dynamic marking of *p* (piano) is present in the left hand.

Piano accompaniment for the second system. The right hand continues the melodic development with slurs. The left hand features a more active line with slurs. A dynamic marking of *mf* (mezzo-forte) is present in the right hand.

Piano accompaniment for the third system. The right hand has a melodic line with slurs. The left hand has a more active line with slurs. A dynamic marking of *p* (piano) is present in the right hand. The system concludes with a *rall.* (rallentando) marking.

SOPRANO SOLO.

First system of the Soprano Solo section. The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The tempo marking is *Con moto. (♩ = 72.) (2 beats.)*. The lyrics "She will bring, in spite of" are written below the vocal line.

Second system of the Soprano Solo section. The vocal line continues the melodic phrase. The piano accompaniment continues with chords in the right hand and single notes in the left hand. The lyrics "frost, Beau - ties that the earth hath lost;" are written below the vocal line.

She will bring thee, all to-gether, All de-lights of sum-mer weather;

f. ritard. a tempo.

All the buds and bells of May. From

f ritard. *p* *p* L.H. L.H.

Ped. * Ped. *

ritard. a tempo.

dew-y sward or thorn-y spray;

ritard.

a tempo.

pp *rit.* *pp*

Ped. *

a tempo. All the heap - ed

Au - tumn's wealth, — With a — still, mys -

te - rious stealth; She will mix these pleas-ures up Like

f *ritard poco.* three fit wines in a cup, And thou shalt quaff it:—thou shalt hear

K a tempo. *ritard.*

Dis-tant har-vest car-ols clear; Rus-tle of the reap-ed corn;

pp

a tempo. *ritard.*

Sweet birds an- - - them-ing the

p L.H. L.H.

*Leg. ** *Leg. **

morn: a tempo. *ritard molto.* a tempo.

pp

Leg.

ritard. sempre. *pp*

BARITONE SOLO.**Andante con moto.** ♩=80.

The first system of the musical score consists of two staves. The top staff is a baritone line in bass clef, 3/4 time, with a key signature of one flat (B-flat). It contains four measures of whole rests. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), 3/4 time, with a key signature of one flat. It contains four measures: the first two have a half note in the bass and a half note in the treble, both with a fermata; the third and fourth measures have a half note in the bass and a half note in the treble, both with a fermata.

Andante con moto. ♩=80.*espressivo e sostenuto.*

The second system of the musical score consists of two staves. The top staff is a baritone line in bass clef, 3/4 time, with a key signature of one flat. It contains four measures of music: a half note, a quarter note, a half note, and a quarter note, all with a fermata. The bottom staff is a piano accompaniment in grand staff, 3/4 time, with a key signature of one flat. It contains four measures of music: a half note in the bass and a half note in the treble, both with a fermata; a half note in the bass and a half note in the treble, both with a fermata; a half note in the bass and a half note in the treble, both with a fermata; and a half note in the bass and a half note in the treble, both with a fermata.

Thou shalt, at a glance, be - hold The dai - sy, be -

p cantabile.

The third system of the musical score consists of two staves. The top staff is a baritone line in bass clef, 3/4 time, with a key signature of one flat. It contains four measures of music: a half note, a quarter note, a half note, and a quarter note, all with a fermata. The bottom staff is a piano accompaniment in grand staff, 3/4 time, with a key signature of one flat. It contains four measures of music: a half note in the bass and a half note in the treble, both with a fermata; a half note in the bass and a half note in the treble, both with a fermata; a half note in the bass and a half note in the treble, both with a fermata; and a half note in the bass and a half note in the treble, both with a fermata.

- hold The dai - sy and the mar - i - gold;

SOLO.
espressivo e sostenuto.

White - plum'd lil - ies, white plum'd lil - ies and the

SOLO.

White - plum'd lil - ies, white plum'd lil - ies and the

pp.

first Hedge-grown prim - rose that hath burst;

p

first Hedge-grown prim - rose that hath burst;

p

ritard.

mf

M. SOLO.

Musical score for the Solo section. It consists of two systems of staves. The first system has two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The second system continues the piano accompaniment. The key signature is one sharp (F#). The tempo is marked *a tempo.* and the dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). The phrase "Sha - ded hy - a - cinth," is written under the vocal staves. The piano part features arpeggiated chords and a *ritard.* (ritardando) marking towards the end.

Sha - ded hy - a - cinth,
 Sha - ded hy - a - cinth,

a tempo.
pp
mf
ritard.

CHORUS.

Musical score for the Chorus section. It consists of two systems of staves. The first system has four vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The second system continues the piano accompaniment. The key signature is one sharp (F#). The tempo is marked *a tempo.* and the dynamics include *pp* (pianissimo), *cresc.* (crescendo), and *ten.* (tenuto). The phrase "Sha - ded hy - a - cinth, al - way Sap - phire queen, sap - phire queen" is written under the vocal staves. The piano part features arpeggiated chords and a *cresc.* marking.

Sha - ded hy - a - cinth, al - way Sap - phire queen, sap - phire queen
 CHORUS.
 CHORUS.
 Sha - ded hy - a - cinth, al - way Sap - phire queen, sap - phire queen
 CHORUS.

a tempo.
pp
cresc.
ten.

[illegible]

flow - er Pearl'd with the self - same show - -

flow - er Pearl'd with the self - same show - -

flow - er Pearl'd with the self - same show - -

N**CHORUS.**

er, And ev'- ry leaf, and ev'- ry

CHORUS.

And ev'- ry leaf, ev'- ry leaf, and ev'- ry

CHORUS.

And ev'- ry leaf

dim. *p* *dim.*

flow - er Pearl'd with the self - - same

dim. *p* *dim.*

flow - er Pearl'd with the self - - same

dim. *p* *dim.*

Ped.

*

pp 0.

show - er. - - - - -

pp

show - er. - - - - -

pp *ped.*ped.* *pp** *ritard.*

Tempo 1?

pp

cresc.

f *ped.* * *ped.* *

f

O sweet Fan - cy let her loose! _____

f

O sweet Fan - cy let her loose! _____

ped. * *ped.* * *ped.* *

dim.

Ev' - ry thing is spoilt by use;

dim.

Ev' - ry thing is spoilt by use;

dim.

P *mf*

Where's the eye however blue —

mf

Where's the eye however blue —

mf

Where's the maid whose lip mature is ever new, Where's the

R. H.

L. H. *mf*

Doth not wea-ry? Where's the face One would meet in ev'ry place?

ev - 'ry place?

Doth not wea-ry? Where's the face One would meet in ev'ry place

face one would meet in ev - 'ry place?

Q *dim.* *pp*

Where's the voice, how-ev-er soft, One would hear so ve-ry

dim. *pp*

Where's the voice, how-ev-er soft, One would hear so ve-ry

dim. *pp*

cresc.

oft? Like hub - bles

cresc.

oft? Like hub - bles

cresc. *cresc.*

At a touch sweet pleasure melt - eth Like to

cresc. *cresc.*

SOLO.

ff when rain pelt - - eth. *mf* Let, then

when rain pelt - - eth.

bub - bles when rain pelt - - eth.

wing - ed Fan - cy find thee a mis-tress to thy

mf **SOLO.** Fan - cy find thee a

mf **SOLO.** Fan - cy find thee a mis-tress to thy

mf **SOLO.** Fan - cy find thee a mis-tress to thy

R

mind:

CHORUS.

mf mind, Let, then wing - ed Fan-cy find Thee a' mis-tress to thy

CHORUS.

mf

SOLO.

Ere the God of

SOLO.

SOLO.

mind Dul-cet-eyed as Ce - res' daugh - ter,

SOLO.

Ere the God of

sf *dim.*

Tor - ment taught her How to frown and how to

sf *dim.*

Tor - ment taught her How to frown and how to

S **CHORUS.**

chide, Ere the God, the God of Tor - ment

CHORUS.

Ere the God of Tor - ment, Ere the God of Tor - ment

CHORUS.

Ere the God of Tor - ment,

f

3

cresc. *poco a poco string.*

taught her How to frown and how to chide: _____

cresc.

taught her How to frown and how to chide: _____

cresc. *poco a poco string.*

fed.

ff

Break, _____ break, _____

ff

Break, _____ break, _____

ff

* *fed.* * *fed.*

break the mesh of the Fan - cy's

break the mesh of the Fan - cy's

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "break the mesh of the Fan - cy's". The piano accompaniment consists of a treble and bass staff. The first vocal staff has a melodic line with some rests, while the second vocal staff has a more active line. The piano accompaniment features a rhythmic pattern in the bass and a more melodic line in the treble.

Ped. *

Ped. *

This block shows the piano accompaniment for the first system. It consists of a treble and bass staff. The treble staff has a melodic line with some rests. The bass staff has a rhythmic pattern with some rests. There are two "Ped." markings and two asterisks in the bass staff.

silk - en leash; Quick - ly break her pris - on -

silk - en leash; Quick - ly break her pris - on -

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "silk - en leash; Quick - ly break her pris - on -". The piano accompaniment consists of a treble and bass staff. The first vocal staff has a melodic line with some rests, while the second vocal staff has a more active line. The piano accompaniment features a rhythmic pattern in the bass and a more melodic line in the treble.

Ped. *

Ped. *

Ped. *

This block shows the piano accompaniment for the second system. It consists of a treble and bass staff. The treble staff has a melodic line with some rests. The bass staff has a rhythmic pattern with some rests. There are three "Ped." markings and three asterisks in the bass staff.

T Più allegro. (♩=144.)

string, —

string, —

And — such joys —

Ped. *

And such joys — as these — she'll

— as these —

8.....

And ____ such joys ____

And such joys ____ as these, such

bring, And

And such joys

marcato.

8.....

Detailed description: This system contains the first four measures of a musical piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has one sharp (F#). The vocal parts enter with the lyrics 'And such joys'. The piano accompaniment begins with a melodic line in the right hand and a bass line in the left hand. A first ending bracket labeled '8.....' spans the first two measures of the piano part.

as these she'll bring.

joys she'll bring.

such joys she'll bring.

as these she'll bring.

8.....

Detailed description: This system contains the next four measures of the musical piece. The vocal parts continue their lines, with the lyrics 'as these she'll bring.' appearing in the Soprano, Alto, and Tenor parts. The piano accompaniment continues with a dense texture of chords and moving lines. A second first ending bracket labeled '8.....' spans the first two measures of the piano part.

ritard. poco. *a tempo.*

is at home.

ritard poco. *a tempo.*

is at home.

8 *rit. poco.* *a tempo.*

stringendo. *Ped.*